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**Composing Principles in the Music of the Modern
Lithuanian Composers**

Summary of the dissertation (Vilnius 2001)

Object of this thesis is contemporary Lithuanian music from the aspect of its composition principles. Here the creation of contemporary Lithuanian composers is discussed including the period from the year 1960 until the present time.

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obvious, a certain asynchrony of the prevalence of the composition principles could be noted. The prevalence of many composition principles in Lithuanian music is of the later times. It was predetermined both by external (political situation) and internal (general regulations of Lithuanian music, the very specifics of principles etc.) reasons. E. g. the first examples of Lithuanian serial, aleatoric, pointillistic, sonoric and collage music are dated only in the seventies of the same century. Spectral principle came into interests only lately, though the tendencies of reduction of sound (minimalism) were met in the eighties.

Lithuanian composers do not transfer new composition principles schematically, but interpret many avant-garde composition canons much more freely.

A more free interpretation of composing principles was determined partially by a close relation with the principles of modality and tonality in contemporary Lithuanian music, which live through a certain renaissance at the end of the 20th century.

One of the most common peculiarities of the contemporary Lithuanian music is tendency towards diatonics.

New theoretic interpretations of composition principles and creative interpretations of these principles in the composition practice create preconditions for the flourishing of the originality and novelty of Lithuanian music, it also opens new possibilities for the interaction of the world and national music traditions, and their balance.